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TE DEUM LAUDAMUS

SET TO MUSIC

FOR SOPRANO AND BASS SOLI, CHORUS, AND ORCHESTRA

BY

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TE DEUM LAUDAMUS.

C. HORST H. PARRY.

Alligro.

PIANO.

[illegible]

A musical score for the song "The Rose Tree". The score is written for piano and voice. The piano part is in the left hand, using a grand staff with a treble and bass clef. The voice part is in the right hand, using a single treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The piano accompaniment features a prominent bass line with many triplets. The vocal line is a simple melody. The score is labeled "C700." in the first system.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piano part features a prominent arpeggiated figure in the right hand, marked with 'V' (Vibrato) and 'A.' (Accented). The melody is simple and folk-like, with a clear structure of four measures. The lyrics 'The Rose Tree' are written below the voice staff.

[illegible]

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The second system features a treble clef and a key signature of one sharp, with a 'V' marking above the staff. The third system has a treble clef and a key signature of one sharp, with a 'V' marking above the staff. The fourth system has a treble clef and a key signature of one sharp, with a 'V' marking above the staff. The fifth system has a treble clef and a key signature of one sharp, with a 'V' marking above the staff. The sixth system has a treble clef and a key signature of one sharp, with a 'V' marking above the staff. The notation is dense and complex, with many notes and rests. The page is numbered '2' at the top center.

CHORUS BASS.

f *mf*

Te De - um lan - da mus, .

D

CHORUS TENOR.

f

Te

CHORUS ALTO.

f

Te

De - um lan - da mus, . . .

CHORUS, 1st SOPRANO.

Te De - um lau - da

CHORUS, 2nd SOPRANO.

Te De - um lau - da - mus, lau - da

De - um lau - da - mus, ta De - um lau -

te De - um lau - da

te De - um lau - da - mus, la .

mus, . . . lau - da mus,

mus, . . . lau - da mus,

da . . . mus, lau - da - mus, lau - da - mus,

mus, lau - da - mus, lau .

da - mus, lau - da - mus, lau - da - mus, lau .

. . lau - da - mus, . . lau - da - mus, lau - da - mus, lau -
 lau - da - mus, lau - da - mus, lau - da - mus, lau -
 lau - da - mus, lau - da - mus,
 - da - mus, lau - da - mus, lau - da - mus, . . lau - da - mus, .
 - da - mus, lau - da - mus, lau - da - mus,
 - da mus, lau - da - mus, lau - da - mus,
 lau - da - mus, lau - da - mus,
 lau - da - mus, . . lau - da - mus, . . lau - da - mus,
 te Do - minum con - fi - te - mur, te Do - minum con - fi -
 te Do - minum con - fi - te - mur, te Do - minum con - fi -
 te Do - minum con - fi - te - mur, te Do - minum con - fi -
 te Do - minum con - fi - te - mur, te Do - minum con - fi -

dim.
om - nis - ter - ra - ve - ne - ra - tur,
dim.
ra - tur, ve - ne - ra - tur,
dim.
nis - ter - ra - ve - ne - ra - tur,
dim.
nis - ter - ra - ve - ne - ra - tur,
dim.
ve - ne - ra - tur.
p
ve - ne - ra - tur.
p
ve - ne - ra - tur.
p
ve - ne - ra - tur.
p
ve - ne - ra - tur.
Piu mosso.
Ti - bi o - mnes an - ge - li pro - cla - mant,
Ti - bi o - mnes an - ge - li pro -
Ti - bi o - mnes
Piu mosso.
p 3 3 3 3

poco cres. *cres.*

ti - bi coe - li pro - cla - mant, . . . et

- cla - mant, ti - bi o - mnes an - ge-li pro - cla - mant, . . .

an - ge-li pro - cla - mant, ti - bi o - mnes

cres.

F

u - ni-ver - - sae po - tes - ta - tes. . . Ti - bi

. . . ti - bi coe - li, . . . et u - ni-ver - -

an - ge-li pro - cla - mant, . . . ti - bi coe - li pro

p Ti - bi o - mnes an - ge-li pro -

F *p*

poco a poco cres.

Che - ru-bim et Se - ra-phim, . . . in - cea - sa - bi - li

poco a poco cres.

. . . sae po - tes - ta - tes. Ti - bi Che - ru-bim et

poco a poco cres.

cla - mant, et un - i - ver - sae po - tes - ta - tes.

poco a poco cres.

cla - mant, . . . ti - bi coe - li pro - cla - mant, et

poco a poco cres.

vo - ce, . . . in - cea - sa - bi - li

Se - ra-phim, . . . ti - bi Che - ru-bim et

Ti - bi Che - ru-bim et Se - ra-phim, . . .

un - i - ver - sae po - tes - ta - tes. . .

cres.

vo - ce, . . . in - ces - sa - bi - li

Se - ra - phim, in - ces - sa - bi - li

. . . in - ces - sa - bi - li vo - ce, . . .

. . . Ti - bi Cha - ru - bîm et Se - ra - phim, . . .

f

vo - ce, . . . in - ces - sa - bi - li vo - ce pro -

vo - ce, . . . in - ces - sa - bi - li vo - ce pro -

. . . in - ces - sa - bi - li vo - ce pro -

. . . in - ces - sa - bi - li vo - ce . . . pro -

poco cres.

Sanc - tus, Sanc - tus, Sanc - tus,

Sanc - tus, Do - mi-nus,

Sanc - tus, Do - mi-nus,

Sanc - tus, Do - mi-nus,

Sanc - tus, Do - mi-nus

poco cres.

Do - mi-nus, Do - mi-nus De - us, Do - mi-nus

poco cres. *mf*

Sanc - tus, Sanc - tus, Do - mi-nus De - us, Do -

Sanc - tus, Sanc - tus, Sanc - tus, Do -

Sanc - tus, Sanc - tus, Sanc - tus, Do -

Sanc - tus, Sanc - tus, Sanc - tus,

cres.

De - us Sa - ba-oth, Do - mi-nus De - us

mi-nus De - us Sa - ba-oth,

mi-nus De - us Sa - ba-oth,

mi-nus De - us,

mf De - mi-nus De - us,

cres. rit.

p a tempo. Sa - ba-oth, Sanc - tus,

pp Sanc - tus, Sanc - tus, Sanc - tus, Do - mi-nus,

pp Sanc - tus, Sanc - tus, Sanc - tus, Do - mi-nus,

pp Sanc - tus, Sanc - tus, Sanc - tus, Do - mi-nus,

pp Sanc - tus, Sanc - tus, Sanc - tus, Do - mi-nus,

a tempo.

pp

Do - mi - nus,

San - c - tus, San - c - tus, San - c - tus,

San - c - tus, San - c - tus, San - c - tus,

San - c - tus, San - c - tus, San - c - tus,

San - c - tus, San - c - tus, San - c - tus,

San - c - tus, Do - mi - nus, Do - mi - nus,

poco cres.
Do - mi - nus, Do - mi - nus De - us,

poco cres.
Do - mi - nus, Do - mi - nus De - us,

poco cres.
Do - mi - nus, Do - mi - nus De - us,

poco cres.
Do - mi - nus, Do - mi - nus De - us,

De - us, Do - mi-nus De - us,

Do - mi-nus De - us, Do - mi-nus

Do - mi-nus De - us, Sanc - tus,

Do - mi-nus De - us, Sanc - tus,

Do - mi-nus De - us, Sanc - tus,

poco a poco cresc.

De - us, Do - mi-nus De - us,

Do - mi-nus De - us, Do - mi-nus

Sanc - tus,

Sanc - tus, Sanc - tus, Do -

Musical score for the first system. It includes five vocal staves and a piano accompaniment. The lyrics are:

Sanctus,
 Do - mi - nus De - us, Sanctus
 De - us, Do - mi - nus De - us, Sanctus,
 Do - mi - nus De - us, Sanctus,
 - - mi - nus De - us, Sanctus, Sanctus,

The piano accompaniment consists of two staves. The right hand plays a continuous eighth-note pattern, and the left hand plays a similar pattern. The tempo is marked *f* (forte).

Musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are:

Sanctus, Sanctus, Do - mi - nus,
 tus, Sanctus, Sanctus, Do - mi - nus
 Sanctus, Sanctus, Do - mi - nus
 Sanctus, Sanctus, Do - mi - nus
 Sanctus, Do - mi - nus

The piano accompaniment continues with the same eighth-note pattern. The tempo is marked *f* (forte).

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts are arranged in four staves, and the piano accompaniment is in the bottom staff. The lyrics are in Latin: 'Do - mi - nus De - us Sa - ba - oth. De - us, De - us Sa - ba - oth. De - us Sa - ba - oth. De - us Sa - ba - oth. De - us Sa - ba - oth.' The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The score includes dynamic markings such as 'dim.' (diminuendo) and 'H' (forte). The page is numbered 10 in the bottom right corner.

Allegro.

Pleni sunt coeli et terra, maiestas tua gloria tu...

Allegro.

Ple - ni sunt coe - li et ter - ra, ma - jes - ta - tis glo - ri - ae tu -
 ae, ma - jes - ta - tis glo - ri - ae tu -
 Ple - ni sunt coe - li et ter - ra, ma - jes - ta - tis glo - ri - ae tu -
 ae, ma - jes - ta - tis glo - ri - ae tu -
 ae, sunt coe - li et ter - ra, ma - jes - ta -
 I
 ae, ma - jes - ta - tis glo - ri - ae tu -
 ae, sunt coe - li, . . . sunt coe - li et ter - ra, ma - jes - ta -
 tis, sunt coe - li et ter - ra et ter - ra, ma - jes -
 I
 Ple - ni sunt coe - li et ter - ra, ma - jes - ta - tis glo - ri - ae tu -

- ae, sunt coe - li et ter - ra, ma - jes - ta - tis glo - ri - ae
 tis glo - ri - ae tu - ae, sunt coe - li et ter - ra,
 - ta - tis, sunt coe - li et ter - ra, sunt coe - li et ter - ra,
 - ae, ma - jes - ta - tis glo - ri - ae tu -
 tu - ae, ma - jes - ta - tis glo - ri - ae tu - ae,
 ma - jes - ta - tis glo - ri - ae tu - ae,
 ma - jes - ta - tis glo - ri - ae tu - ae, ma - jes - ta - tis
 - ae, ple - ni, ple - ni sunt coe - li et
 ma - jes - ta - tis glo - ri - ae tu - ae,
 ple - ni sunt coe - li et ter - ra,
 glo - ri - ae tu - ae, ple - ni sunt coe - li et
 ter - ra, ple - ni sunt coe - li et ter - ra,

ple - ni sunt coe - li et ter - ra, sunt
glo - ri - ae, ple - ni sunt coe - li et
ter - ra, sunt coe - li et ter - ra,
ple - ni sunt coe - li et ter - ra, sunt coe - li et
coe - li et ter - ra, sunt coe - li et
ter - ra, ma - jes - ta - tis, ma - jes - ta - tis, ma - jes - ta - tis,
ple - ni sunt coe - li et ter - ra, ma - jes - ta - tis, ma - jes -
ter - ra, sunt coe - li et ter - ra, et
ter - ra, ma - jes - ta - tis glo
ma - jes - ta - tis glo
- tis, ma - jes - ta - tis glo ri - ae tu - ae,
ter - ra, ma - jes - ta - tis glo

ri-se... tu-se, ple-ni sunt coe-li et

ri-se tu-se, ple-ni sunt coe-li

glo-ri-se tu-se, ple-ni sunt coe-li

ri-se tu-se, ple-ni sunt coe-li et

ter-ra, sunt coe-li et ter-ra, ma-jes-ta-tis

et ter-ra, coe-li et ter-ra, ma-jes-ta-tis

et ter-ra, coe-li et ter-ra, ma-jes-ta-tis

ter-ra, sunt coe-li et ter-ra, ma-jes-ta-tis

Allargando.

a tempo.

glo - ri - ae tu - ae, glo - ri - ae . .

a tempo.

glo - ri - ae tu - ae, glo - ri - ae . .

a tempo.

glo - ri - ae tu - ae, glo - ri - ae . .

a tempo.

glo - ri - ae tu - ae, glo - ri - ae . .

tu - ae.

tu - ae.

tu - ae.

tu - ae.

Largamente. $\text{♩} = \text{♩}$

mf

cres.

f

Soprano Solo.

Te glo - ri - o - sus A - po - sto - lo - rum

cho - rus, lau -

det.

Te glo - ri - o - sus A - po - sto - lo - rum cho - rus, lau -

Te glo - ri - o - sus A - po - sto - lo - rum cho - rus, lau -

Te glo - ri - o - sus A - po - sto - lo - rum cho - rus, lau -

Te glo - ri - o - sus A - po - sto - lo - rum cho - rus, lau -

K *f*

Te Pro - phe - ta - rum lau -

det.

det.

det.

det.

det.

K

da - bi - lis nu - merus, lau -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). It begins with a half rest, followed by the lyrics "da - bi - lis nu - merus, lau -". The piano accompaniment is written in two staves (treble and bass clefs) and features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, providing a steady harmonic background.

- det.

Te Pro - phe - ta - rum lau - da - bi - lis nu - merus, lau -

Te Pro - phe - ta - rum lau - da - bi - lis nu - merus, lau - det,

Te Pro - phe - ta - rum lau - da - bi - lis nu - merus, lau - det,

Te Pro - phe - ta - rum lau - da - bi - lis nu - merus, lau - det,

The second system of the musical score continues the vocal and piano parts. It begins with a vocal line starting on a half rest, followed by the lyrics "- det." and then "Te Pro - phe - ta - rum lau - da - bi - lis nu - merus, lau -". This is followed by three more vocal lines, each with the lyrics "Te Pro - phe - ta - rum lau - da - bi - lis nu - merus, lau - det,". The piano accompaniment continues with the same eighth-note pattern as in the first system, maintaining the harmonic texture.

L *mf*

To - ruar - ty - rum can - di - da - tus ex -

det.

lau - det.

lau - det.

lau - det.

er - ci - tus, lau - det.

mf

To

To

To

To

cres.

Mar - ty - rum can - di - da - tus ex - er - ci - tus, lau -

Mar - ty - rum can - di - da - tus ex - er - ci - tus, lau - det,

Mar - ty - rum can - di - da - tus ex - er - ci - tus, lau -

Mar - ty - rum can - di - da - tus ex - er - ci - tus, lau -

Te per or - hem ter - ra - rum,

det.

lau - det.

det.

det.

det.

sanc - ta con - fi - te - tur ec - cle - si - a . . .
 Te per or - bem ter - ra . . .
 Te per or - bem ter - ra . . .
 Te per or - bem ter - ra . . .
 Te per or - bem ter - ra . . .

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "sanc - ta con - fi - te - tur ec - cle - si - a . . ." and then "Te per or - bem ter - ra . . .". The piano accompaniment provides a harmonic and rhythmic foundation for the vocal lines.

rum, sanc - ta con - fi - te - tur ec - cle - si - a . . .
 rum, sanc - ta con - fi - te - tur ec - cle - si - a . . .
 rum, sanc - ta con - fi - te - tur ec - cle - si - a . . .
 rum, sanc - ta con - fi - te - tur ec - cle - si - a . . .

The second system continues the musical piece with four vocal staves and piano accompaniment. The vocal parts enter with the lyrics "rum, sanc - ta con - fi - te - tur ec - cle - si - a . . .". The piano accompaniment continues to support the vocal lines, with some staves showing more complex rhythmic patterns.

Pa - trea im - men - sae ma - jes - ta - tis, im - men -

cres.
Pa - trem im - men - sae ma - jes - ta - tis,

cres.
Pa - trem im - men - sae ma - jes - ta - tis,

cres.
Pa - trem im - men - sae . . . ma - jes -

Pa - - - trem im - men - sae

sa, im - men - - sae, Pa - trem im - men - sae ma - jes - ta - - -

im - men - - sae, im - men - sae, Pa - trem im -

im - men - - sae, im - men - sae, Pa - trem im -

ta - tis, . . . Pa - trem im - men - - sae, im - men -

ma - jes - ta - - - tis, im - men - sae ma - jes - ta - - -

- tum, et u - ni-cum, ve - ran,

u - ni-cum Fi - li-um, ve - no - ran - dum ve -

u - ni-cum Fi - li-um, ve - no - ran - dum ve -

u - ni-cum Fi - li-um, ve - no - ran - dum ve -

u - ni-cum Fi - li-um, ve - no - ran - dum ve -

et u - ni-cum Fi - li - um. Sane -

rum, et u - ni-cum Fi - li-um.

rum, et u - ni-cum Fi - li-um.

rum, et u - ni-cum Fi - li-um. . .

rum, et u - ni-cum Fi - li -

- - - tum quo - que Pa - ra - cli - tum Spi - ri -
cres. molto.
 Sanc - tum quo - que Pa - ra - cli - tum,
cres. molto.
 Sanc - tum quo - que Pa - ra - cli - tum,
mf cresc. molto.
 ... Sanc - tum quo - que Pa - ra - cli - tum,
mf cresc. molto.
 - um. Sanc - tum quo - que Pa - ra - cli -
p cresc. molto.

- tum, Sanc - tum . . . quo - que Pa -
f
 Sanc - tum quo - que Pa - ra -
f
 Sanc - tum quo - que Pa - ra - cli - tum
f
 Sanc - tum quo - que Pa - ra - cli - tum
f
 - tum, Sanc - tum quo - que Pa - ra -
f

- ra - di-tum Spi - ri - tum. *rit. a tempo.*
 di-tum Spi - ri - tum. *rit. a tempo.*
 Spi - ri - tum. *rit. a tempo.*
 Spi - ri - tum. *rit. a tempo.*
 di-tum Spi - ri - tum. *rit. a tempo.*

f a tempo.
dim.

The musical score is written for a vocal part and a piano accompaniment. The vocal part consists of five staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are in Latin: "ra - di-tum Spi - ri - tum." The piano accompaniment consists of four staves, each with a grand staff (treble and bass clefs) and a key signature of one sharp. The score includes various musical markings such as "rit." (ritardando) and "a tempo." (return to tempo). The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings like "f" (forte) and "dim." (diminuendo). The score is numbered 84 at the top and 8308 at the bottom.

Largo. Bass Solo. Tu, .

Largo. *p*

tu Rex glo - ri - ae Chri - sta, tu Rex

mf

glo - ri - ae Chri - sta, Chri -

p

sta, tu Rex glo - ri - ae Chri - sta, tu Rex

espressivo. *rit.*

glo - ri - ae . . . Chri - - ste, Chri - -

rit.

a tempo.

ste. Tu Pa - tris

a tempo.

sem - - pl - ter - nus es Fi - li - us.

p

Tu ad li - be - ran - dum su - sce - ptu - rus

p

ho - mi-nem, non hor - ru - i - sti vir - gi - nis u -

p *dim.*

te - rum. Tu de -

pp *p*

vic - to mor - tis a - cu - le - o, tu de - vic - to mor - tis a -

crea. *f*

cu - le - o, . . a - pe - ru - i - sti cre-den-ti-bus re - gna coe - lo - - - rum, re - gna coe -

crea.

lo rum.

Tu ad dex - te - ram De - i, tu ad dex - te - ram De - i,

mf

p

allargando.

Piu lento.

f

se - des in glo - ri - a Pa - tris

Piu lento.

p

mf

dim.

p

dim.

dim.

R
1st SOPRANO.

2nd SOPRANO.

ALTO.

TENOR.

Ju - dex cre - de - ris,

BASS.

R
dim.

mf cres.
Ju - dex

cres.
Ju - dex cre - de - ris,

Ju - dex

p
Ju - dex cre - de - ris, Ju - dex,

p

f *cres.*

Ju - dex cre - de - ris, Ju - dex cre - de - ris,

cre - de - ris, Ju - dex cre - de - ris, cre - de - ris,

Ju - dex cre - de - ris, Ju - dex cre - de - ris,

cre - de - ris, Ju - dex cre - de - ris, cre - de - ris,

cres. Ju - dex cre - de - ris, Ju - dex, Ju - dex cre - de - ris,

f

1st & 2nd SOPRANOS

Agitato.
mf *cres.*

Ju - dex cre - de - ris, Ju - dex cre - de - ris,

cres.
mf Ju - dex cre - de - ris, Ju - dex cre -

mf *cres.* Ju - dex cre - de - ris, Ju - dex cre - de - ris,

mf *cres.* Ju - dex, Ju - dex, Ju - dex, Ju - dex,

mf *cres.*

[illegible]

Musical score for "Gloria in excelsis Deo" by Franz Schubert. The score is written for voice and piano. The vocal part is in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are in Latin: "Ju - dex cre - de - ris, Ju - dex cre - de - ris es - se ven - tu - rus, Ju - dex cre - de - ris es - se ven - tu - rus, Ju - dex cre - de - ris es - se ven - tu - rus."

1st SOPRANO.

2nd SOPRANO.

cre - de - ris, Ju - dex cre - de - ris, Ju - dex

es - se ven - tu - rus, Ju - dex cre - de - ris es - se ven - tu - rus,

- tu - rus, Ju - dex cre - de - ris es - se ven - tu - rus, Ju - dex

[illegible]

1st & 2nd Soprano

cre - de - ris es - se ven - tu - rus.

cre - de - ris es - se ven - tu - rus.

cre - de - ris es - se ven - tu - rus.

cre - de - ris es - se ven - tu - rus.

Soprano Solo. *p dolce.*

Te er - go que - su - mus . . tu - la

pp Te er - go

pp Te er - go

pp espressivo. Te er - go

pp dolce.

fa-mu-lis sub - ve - ni, . . . quos . . . pre-ti-o - so san-gui-ne, quos .

quae-su-mus tu-is fa-mu-lis sub - ve - ni, quos . . . pre-ti-o - so

quae-su-mus tu-is fa-mu-lis sub - ve - ni, quos . . . pre-ti-o - so

quae-su-mus tu-is fa-mu-lis sub - ve - ni, . . . quos . . . pre-ti-o - so

pre-ti-o - so san-gui-ne re-de-mis-ti, quos . . . *dim.*

san - gui-ne, quos re-de-mis-ti, . . . *pp*

san - gui-ne, . . . quos pre-ti-o - so *dim.*

san - gui-ne, . . . quos . . . pre-ti-o - so san - gui-ne, *pp* pre-ti-
dim.

quos pre-ti-

. . pre-ti-o-so san-gui-ne, pre-ti-o-so san-gui-ne re-de-
 quos . . pre-ti-o-so san-gui-ne, re-de-mis-ti,
 pre-ti-o-so san-gui-ne, re-de-mis-ti,
 o-so san-gui-ne, re-de-mis-ti,
 o-so san-gui-ne, re-de-mis-ti,

mus - - - - - ti.

pp re - - - de - mis - ti.

pp re - - de - mis - - - ti.

pp re - de - mis - - - ti.

pp re - de - mis - - - ti.

pp re - - de - mis - - - ti.

cres. *f* *dim.*

Piano introduction in B-flat major, 4/4 time. The music features a series of chords and arpeggiated figures in the right hand, with a steady bass line in the left hand. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo).

1st & 2nd SOPRANOS.

1st Soprano part, *mf* (mezzo-forte). The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5.

Ae - ter - na fac . . . cum sanc - tis tu - is, . . .

2nd Soprano part, *mf*. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5.

Ae - ter - na fac . . . cum sanc - tis tu - is, . . .

1st Soprano part, *mf*. The melody continues with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5.

Ae - ter - na fac . . . cum sanc - tis tu - is, . . .

2nd Soprano part, *mf*. The melody continues with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5.

Ae - ter - na fac . . . cum sanc - tis tu - is, . . .

Piano accompaniment for the vocal parts. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line. Dynamics include *cres.* (crescendo).

Allegro con brio.

Ae - ter - na fac cum sanc - tis tu - is, in

Ae - ter - na fac cum sanc - tis tu - is, in

Ae - ter - na fac cum sanc - tis tu - is, in

Ae - ter - na fac cum sanc - tis tu - is, in

Allegro con brio. $\text{♩} = \text{♩}$

f *f*

Vivace.

glo - ri - a, . . .

glo - ri - a, . . . *con spirito.* in glo -

glo - ri - a, . . .

glo - ri - a, . . .

Vivace.

f *f* *mf*



ri - a nu - me - ra - ri, a - ter - na, in glo -

in glo - ri - a nu - me - ra - ri,



in glo - ri - a nu - me - ra - ri,

glo - ri - a,

ri - a, nu - me - ra - ri, a - ter na, a - ter na,

a - ter na, a - ter na,



a - ter na fac cum

a - ter na,

glo - ri - a, a - ter na, a - ter na,

na, a - ter na

sanc - tis tu - is, ae - ter - na
 ae - ter - na fac cum
 ae - ter - na fac cum sanc - tis tu - is,
 fac cum sanc - tis tu - is,

fac cum sanc - tis, ae - ter - na
 sanc - tis tu - is, in glo - ri - a,
 ae - ter - na fac cum
 ae - ter - na fac cum sanc - tis tu - is,

fac etiam sanc - tis tu - is, in glo -
 ae - ter - na fac cum
 sanc - tis tu - is, ae - ter
 ae - ter - na fac cum sanc - tis tu - is, in

ri - a, in glo - ri - a nu - me - ra - ri,
 sanc - tis tu - is, in glo - ri - a nu - me - ra - ri,
 na in glo - ri - a nu - me - ra - ri,
 glo - ri - a, in glo - ri - a nu - me - ra - ri,
 se - ter - na fac cum sanc - tis tu - is, in glo
 se - ter - na fac cum sanc - tis tu - is, in glo
 se - ter - na fac cum sanc - tis tu - is, in glo
 se - ter - na fac cum sanc - tis tu - is, in glo
 ri - a, in glo - ri - a, in glo
 ri - a, in glo - ri - a nu - me - ra - ri, cum
 ri - a, in glo - ri - a, in glo - ri - a,
 ri - a, in glo - ri - a, in glo

ra ri

ra ri

ra ri

du - me - ra ri

dim.

ric

Segue.

Allegretto.

Sal - vum fac...

po - pu - lum tu - um, sal - vum, Do - mi - ni

na,
CHORUS.
TENOR.

Sal - - - - - vum fac, po - pu - lum tu - um, sal - - - - - vum, Do - - - - -

1st Bass. Sal - - - - - vum fac, po - pu - lum tu - um, sal - - - - - vum, Do - - - - -

2nd Bass. Sal - - - - - vum fac, po - pu - lum tu - um, sal - - - - - vum, Do - - - - -

Sal - - - - - vum fac, po - pu - lum tu - um, sal - - - - - vum, Do - mi - ne,

sal - - - - - vum fac, . . . Do - mi - ne, . . . Do - mi -

mi - ne,

mi - ne,

Do - mi - ne,

ne, Et

sal - - - - - vum fac, . . . Do - mi - ne, . . . Do - mi - ne,

sal - - - - - vum, sal - - - - - vum fac, Do - mi - ne,

sal - - - - - vum, sal - - - - - vum fac, Do - mi - ne,

be-ne-dic ha-re-di-ta-ti tu-ae, be-ne-dic, be-ne-dic

et be-ne-dic he-re-di-ta-ti

et be-ne-dic he-re-di-ta-ti

et be-ne-dic he-re-di-ta-ti

he-re-di-ta-ti tu-ae, he-re-di-ta-ti tu-ae.

tu-ae, he-re-di-ta-ti tu-ae.

tu-ae, he-re-di-ta-ti tu-ae.

tu-ae, he-re-di-ta-ti tu-ae.

Animato. Et re-ge, re-ge, re-ge, re-ge.

Animato. Et re-ge, re-ge, re-ge, re-ge.

[illegible]

AA

tol - le . . il - los in ae - ter - num,

tol - le il - los in ae - ter - num,

il - los in ae - ter - num, in ae - ter - num, et ex -

il - los in ae - ter - num, in ae - ter - num, et ex - tol

AA

ex - tol

et ex - tol - le . . in ae - ter - num, ex - tol - le, ex -

tol - le il - los . . in ae - ter - num, ex - tol - le, ex -

le, ex - tol - le . . in ae - ter - num, ex - tol - le, ex -

le in ae - ter - num.

tol - le in ae - ter - num.

tol - le in ae - ter - num.

tol - le in ae - ter - num.

BB

dim.

sempre dim.

Andante grazioso.

SOLI OR SEMI-CHORUS.
1st SOPRANO.

Per sin - gulos di - es be-ne - di - cimus te. Et lau -

2nd SOPRANO.

Per sin - gulos di - es be-ne - di - cimus te. Et lau -

CONTRALTO.

Per sin - gulos di - es be-ne - di - cimus te. Et lau -

Andante grazioso.
p dolce.

cres.
da - mus no - men tu - um, lau - da - mus, lau -
cres.
da mus no - men tu - um. lau - da -
cres.
da - mus no - men tu - um, lau -

p *cres.*
da - mus in sae - culum, et in
p *cres.*
mus, lau - da - mus, in sae - culum, et in
p *cres.*
da - mus, in sae - culum,

f *CC*
sae - culum... sae - cu - li.
f
sae - culum sae - cu - li.
et in sae - culum sae - cu - li. *CC*

Dig-na-re Do-mi-ne . . di-e ia-to, si-ne pec-ca-to nos cu-sto-di-re,

Dig-na-re Do-mi-ne . . di-e ia-to, si-ne pec-ca-to nos cu-sto-di-re,

Dig-na-re Do-mi-ne . . di-e ia-to, si-ne pec-ca-to nos cu-sto-di-re,

pp

pp si-ne pec-ca-to nos cu-sto-di-re.

pp si-ne pec-ca-to nos cu-sto-di-re.

pp si-ne pec-ca-to nos cu-sto-di-re.

p

mf Do-mi-ne, . . Do-mi-ne,

p Do-mi-ne, . . Do-mi-ne, . .

p Do-mi-ne, . . Do-mi-ne, . . Do

p

DD *p*

Per sin - gu - los di - es be - ne - di - ci - mus te. Et lau -

Per sin - gu - los di - es be - ne - di - ci - mus te Et lau -

mi - na... Per sin - gu - los di - es be - ne - di - ci - mus te. Et lau -

DD

da - mus no - men tu - um, lau -

da mus no - men tu - um, lau - da

da - mus no - men tu - um, lau - da mus, lau -

cres. *f* *dim.*

da - mus in sae - cu - lum, et in sae - cu - lum sae - cu -

cres. *dim.*

mus, lau - da - mus in sae - cu - lum, . . et in sae - cu - lum sae - cu -

cres. *dim.*

da - mus in sae - cu - lum, - et in sae - cu - lum sae - cu -

cres. *f* *dim.*

EE

li Dig-na-re Do-mi-ne . . di-e is-to,

li Dig-na-re Do-mi-ne . . di-e is-to,

li Dig-na-re Do-mi-ne . . di-e is-to,

EE

pp

si-ne pec-ca-to nos cu-sto-di-re, si-ne pec-ca-to nos cu-sto-di . .

si-ne pec-ca-to nos cu-sto-di-re, si-ne pec-ca-to nos cu-sto-di . .

si-ne pec-ca-to nos cu-sto-di-re, si-ne pec-ca-to nos cu-sto-di . .

re, nos cu-sto-di-re.

re, nos cu-sto-di-re.

re, nos cu-sto-di-re.

pp

Intro.

Lento.

Handwritten musical score for a piano piece, marked *Lento.* The score is written for piano (p) and features a treble and bass staff. The tempo is indicated by the word *Lento.* at the beginning. The music consists of a series of chords and single notes, with a prominent use of the piano (*p*) dynamic.

CHORUS.
1st SOPRANO.

1st SOPRANO.

2nd SOPRANO.

mf *cres.*

2nd EOPALNO.

2nd SOPRANO. *mf cres.*

Int AUTO

1st ALTO. *cres.* Mi-se -

2nd ALTO.

2nd ALRO. Mi - se - re - re no - sta, *crca*

Techn.

TENOR. Mi - so - re - re no - stra, mi - se -

B.M.

Бас. Ми-ре-ре-ре по-стри, ми-ре-ре-ре, ста.

Mi - se - re - ra no - stri, mi - se - re - re, mi - se -

The image shows a musical score for a vocal piece. It consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and the same key signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written above the top staff. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are also some dynamic markings like 'cres.' (crescendo) and 'f' (forte). The overall style is that of a classical or romantic era musical score.

Musical score for the vocal parts of Giuseppe Verdi's "Miserere". The score is written for four voices (Soprano, Alto, Tenor, and Bass) and includes piano accompaniment. The lyrics are in Latin: "Mi-se-re-re no-stri, mi-se-re-re no-stri, re-re no-stri, mi-se-re-re, mi-se-re-re, mi-se-re-re no-stri, mi-se-re-re, mi-se-re-re, mi-se-re-re, re-re, mi-se-re-re no-stri, mi-se-re-re."

FF *dim.* *p* *pp rit.* *ppp*

Do - mi-ne, Do - mi-ne, mi-se-re-re, mi-se-re-re.

mf dim. *p* *pp rit.* *ppp*

Do - mi-ne, Do - mi-ne, mi-se-re-re, mi-se-re-re.

mf dim. *p* *pp rit.* *ppp*

Do - mi-ne, Do - mi-ne, mi-se-re-re, mi-se-re-re.

mf dim. *p* *pp rit.* *ppp*

Do - mi-ne, Do - mi-ne, mi-se-re-re, mi-se-re-re.

mf dim. *p* *pp rit.* *ppp*

Do - mi-ne, Do - mi-ne, mi-se-re-re, mi-se-re-re.

FF

Andantino. **SOPRANO SOLO.**

Fi - at . . . mi-se-ri -

Andantino, *p*

cres.

- cur - di-a, fi - at . . . mi-se-ri - cor - di-a, fi - at . . . mi-se-ri -

BASS SOLO.

Fi - at . . . mi-se-ri - cor - di-a, fi - at . . . mi-se-ri - cor - di-a tu - a

poco cres. *dolce.*

cor - di - a Do - mi - ne au - per nos, *mf* *GG* mi - se - ri -

Do - mi - ne au - per nos, *GG* *poco cres.*

mi - se - ri - cor - di - a, Do - cor - di - a tu - a Do - mi - ne au - per nos, Do -

mi - ne au - per nos, Do - mi - ne, Do - mi - ne, Do - mi - ne,

cres. *dim.*

mi - ne, quem - ad - modum spe - ra - vi - mus in Do - mi - ne, quem - ad - modum spe -

cres.
te, quem - ad - modum spe - ra - vimus in te, spe - ra - vimus ..

cres.
ra - vimus in te, spe - ra

cres.
in .. te, spe - ra - vimus .. in te, spe - ra - vimus .. in te, spe -

poco dim. *cres.*
vimus in te, spe - ra - vimus in te, spe - ra - vimus in

cres. molto. *rit.*
ra - vi - mus .. in te, spe - ra - vimus, spe - ra - vi - mus in

cres. molto. *rit.*
te, spe - ra - vimus, spe - ra - vi - mus in

cres. molto. *rit.*
te, quem - ad - modum spe - ra - vimus .. in te.

f *rit.* **HH** *tempo, Animato.*
te, quem - ad - modum spe - ra - vimus .. in te.

f *rit.* **HH** *tempo, Animato.*

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cres.

CHORUS.
Allegro.

f

In te Do - mi - ne spe - ra - vi non con - fun - dar in ae - ter .

Allegro.

f

f

In te Do - mi - ne spe - ra - vi, non con - fun - dar in ae - ter - num, non con -

- num, in te Do - mi - ne, in te spe - ra

In te Do-mi-ne spe-ra-vi, non con-fun-dar, non con-fun-dar in ae-ter-num, in te Do-mi-ne, in vi, in te, in

II f In te Do-mi-ne spe-ra-vi, non con-fun-dar in ae-ter-num, non con-fun-dar, in te Do-mi-ne, in te spe-ra vi, in te spe-ra-vi, in te Do-mi-ne spe-ra vi, in te spe-ra-vi, in

II fun-dar in ae-ter-num, non con-fun-dar, non con-te spe-ra te Do-mi-ne spe-ra-vi, spe-ra-vi spe-ra Do-mi-ne spe-ra

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- fun - dar in ae - ter - num, in te Do - mi - ne spe -
 in te Do - mi - ne spe - ra - vi, in te spe -
 ra - vi, in te spe - ra - vi,
 vi, in te Do - mi - ne spe -
 ra - vi, in te Do - mi - ne, in
 ra - vi, in
 in te Do - mi - ne spe - ra - vi, in te, in
 ra - vi, spe - ra - vi, in te spe -
 te spe - ra
 te, in te spe - ra - vi, in te, in te,
 te in te spe - ra
 ra - vi, in te, in te spe - ra

vi, spe - ra - - - - - vi,

in te spe - ra - - - - - vi,

vi, non con - fun - dar in ae -

vi, in

KK

non con - fun - dar in ae - ter - num,

non con - fun - dar in ae - ter - num, in ae -

- ter - num, in ae - ter - num,

te Do - mi - ne ope - - ra - - -

non con - fun - dar in ae -

ter - num, non con - fun - dar in ae - ter - num,

non con - fun - dar in ae - ter - num, non con -

vi, non con - fun - dar,

ter - num, non con - fun - dar in ae - ter -

non, non con - fun - dar in ae - ter - num, in ae -

fun - dar, non con - fun - dar in ae - ter -

non con - fun - dar in ae - ter - num, non con - fun -

SOPRANO SOLO. *mf* In te Do - mi-ne, in te spe-ra - *cres.*

BASS SOLO. *f* In te Do - mi-ne, in te spe-ra -

num,

ter - num,

num,

dar,

p *cres.*

vi, in te spe - ra

vi, in te spe - ra

The musical score is written for Soprano, Bass, and Piano. The Soprano and Bass parts are in treble and bass clefs respectively, with lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo is not specified. The score includes dynamic markings such as *mf*, *f*, *p*, and *cres.* (crescendo). The lyrics are: "In te Do - mi-ne, in te spe-ra -", "num,", "ter - num,", "num,", "dar,", "vi, in te spe - ra", and "vi, in te spe - ra".

vi,
vi,

mf non con-fun-dar in ae-
non con-fun-dar in ae-ter
non con-fun-dar in ae-ter - num, in ae-
mf non con-fun-dar in ae-

cres.

in te Do-mi-ne, in te spe-ra -
in te Do-mi-ne, in te spe-ra -
ter - num,
- num,
ter - num,
ter num,

mf

vi, in te . . . spe-ra

vi . . . in te spe-ra . . .

vi

vi

non con-fun-dar in ae-
cres.

non con-fun-dar in ae-ter-num, in ae-

p non con-fun-dar in ae-ter-num,

p non con-fun-dar,

mf

mf

mf

ter - num, in ae - ter - num,
ter - num, non con - fun - dar in ae -
non con - fun - dar in ae - ter - num,
non con - fun - dar in ae - ter - num, in ae -
in te Do - mi-ne spe - ra
in te Do - mi-ne spe -
non con - fun - dar in ae - ter - num,
ter - num,
in ae - ter - num,
ter - num,

f agitato.
in te Do - mi-ne spe - ra

agitato.
ra - vi, in te Do - mi-ne spe - ra

f cres.
non con-fun-dar in ae-ter-num,

f cres.
non con-fun-dar in ae-ter-num,

f cres.
non con-fun-dar in ae-ter-num,

f cres.
non con-fun-dar in ae-ter-num,

f cres.
non con-fun-dar in ae-ter-num,

vi, in te Do - mi-ne spe - ra - vi,

vi, in te Do - mi-ne spe - ra - vi,

f cres.
non con-fun-dar in ae-ter-num,

f cres.
non con-fun-dar in ae-ter-num,

f cres.
non con-fun-dar in ae-ter-num,

f cres.
non con-fun-dar in ae-ter-num,

f cres.
non con-fun-dar in ae-ter-num,

f cres.
non con-fun-dar in ae-ter-num,

ff cres.
non con-fun-dar in ae-

ff cres.
non con-fun-dar in ae-

ff cres.
non con-fun-dar in ae-

ff cres.
non con-fun-dar in ae-

ff cres.
non con-fun-dar in ae-

in te spe - ra

in te spe - ra

ter-num, non, non, non, non, non con -

ter-num, non, non, non, non, non con -

ter-num, non, non, non, non, non con -

ter-num, non, non, non, non, non con -

vi, in te spe - ra - vi, in te spe - ra - vi,

in te spe - ra - vi, in te spe - ra - vi,

fun - dar, non con - fun - dar, non con -

fun - dar, non con - fun - dar, non con -

fun - dar, non con - fun - dar, non con -

fun - dar, non con - fun - dar, non con -

f

spe-ra - vi, non con - fun - dar,

in te spe - ra - vi, non con - fun - dar,

fun - dar in ae - ter - num, non con -

fun - dar in ae - ter - num, non con -

fun - dar in ae - ter - num, non con -

fun - dar in ae - ter - num, non con -

mf *cres.* non con - fun - dar, non con - fun - dar,

mf *cres.* non con - fun - dar, non con - fun - dar,

cres. fun - dar, non con - fun - dar, non con -

cres. fun - dar, non con - fun - dar, non con -

cres. fun - dar, non con - fun - dar, non con -

cres. fun - dar, non con - fun - dar, non con -

cres. fun - dar, non con - fun - dar, non con -

cres.

non con - fun - dar in ae -
non con - fun - dar, non con - fun - dar in ae -
- fun - dar, non con - fun - dar in ae
- fun - dar, non con - fun - dar in ae -
- fun - dar, non con - fun - dar, non con -
- fun - dar, non con - fun - dar, non con - fun - dar in ae - ter - num, non con -

NN *Tempo lmo.*

ter - num,
ter - num,
- ter - num, in ae - ter - num,
- ter - num, in te Do - mi - nespe -
- fun - dar in ae - ter - num,
- fun - dar in ae - ter - num, in te Do - mi - nespe - ra - vi,

NN *Tempo lmo.*

in te Do - mi - ne spe -

ra - vi, non con - fun - dar in ae - ter - num, non con -

in te Do - mi - ne spe - ra - vi,

non con - fun - dar in ae - ter - num, non con - fun - dar in ae -

in te Do - mi - ne spe -

in

ra - vi, non con - fun - dar in ae - ter - num, in te

fun - dar in ae - ter - num, in te . . . spe -

non con - fun - dar in ae - ter - num in te,

ter - num, in te Do - mi - ne, in

ra . . . vi, spe - ra . . . vi, in
 te Do - mi-ne spe - ra . . . vi, in
 Do - mi-ne spe - ra . . . vi, in
 ra . vi, in te spe - ra . . . vi, in
 in te spe - ra . . . vi, spe - ra - vi, in
 te, in te . . . spe - ra - vi, in

Meno mosso.
 te, in
 te, in
Meno mosso.
 te, in te . . . Do - mi-ne spe - ra . . . vi,
 te, in te . . . Do - mi-ne spe - ra . . . vi,
 te, in te . . . Do - mi-ne spe - ra . . . vi,
 te, in te . . . Do - mi-ne spe - ra . . . vi,
Meno mosso.
 te, in te . . . Do - mi-ne spe - ra . . . vi,

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te spe - ra - - vi, non con - fun - dar
 te spe - ra - - vi, non con - fun - dar
 non con - fun - dar . . . in ae -
 non con - fun - dar . . . in ae -
 non con - fun - dar . . . in ae -
 non con - fun - dar . . . in ae -
 in ae - ter - num.
 in ae - ter - num.
 ter - num.
 ter - num.
 ter - num.
 ter - num.
 ter - num.

rit.
rit.
rit.
rit.
rit.
rit.
cres.
cres.
cres.
cres.
cres.
cres.
rit.